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CONTEMPORARY ART IN SOUTHEAST ASIA

Media Release

Singapore Art Museum Reveals Singapore Biennale 2016 Artists and Artwork Highlights

'An Atlas of Mirrors' Explained Through 9 Curatorial Sub-Themes

Singapore, 22 September 2016 – The Singapore Art Museum (SAM) today revealed a list of 62 artists and art collectives and selected artwork highlights of the Singapore Biennale 2016 (SB2016), one of Asia's most exciting contemporary visual art exhibitions. Titled *An Atlas of Mirrors*, SB2016 draws on diverse artistic viewpoints that trace the migratory and intertwining relationships within the region, and reflect on shared histories and current realities with East and South Asia. SB2016 will present 60 artworks that respond to *An Atlas of Mirrors*, including 49 newly commissioned and adapted artworks.

The SB2016 artworks, spanning various mediums, will be clustered around nine sub-themes and presented across seven venues – Singapore Art Museum and SAM at 8Q, Asian Civilisations Museum, de Sauter Gallery at SMU, National Museum of Singapore, Stamford Green, and Peranakan Museum. The full artist list can be found in Annex A.

SB2016 Artists

In addition to the 30 artists already announced, SB2016 will include [Chou Shih Hsiung](#), [Debbie Ding](#), [Faizal Hamdan](#), [Abeer Gupta](#), [Subodh Gupta](#), [Gregory Halili](#), [Agan Harahap](#), [Kentarō Hiroki](#), [Htein Lin](#), [Jiao Xingtao](#), [Sanjay Kak](#), [Marine Ky](#), [H.H. Lim](#), [Lim Soo Ngee](#), [Made Djirna](#), [Made Wianta](#), [Perception3](#), [Niranjan Rajah](#), [S. Chandrasekaran](#), [Sharmiza Abu Hassan](#), [Nilima Sheikh](#), [Praneet Soj](#), [Adeela Suleman](#), [Melati Suryodarmo](#), [Nobuaki Takekawa](#), [Jack Tan](#), [Tan Zi Hao](#), [Ryan Villamael](#), [Wen Pulin](#), [Xiao Lu](#), [Zang Honghua](#), and [Zulkifle Mahmod](#).

SB2016 artists are from 18 countries and territories in Southeast Asia, South Asia and East Asia.

SB2016 Sub-themes

There are nine sub-themes shaping the SB2016 experience. Artworks located within each sub-theme resonate on many levels while at the same time coinciding, intertwining, and reflecting each other along the conceptual continuum of *An Atlas of Mirrors* as a whole.

Each sub-theme represents concepts, ideas and ways of seeing that will be explored within *An Atlas of Mirrors*. The sub-themes engage with notions of mapping space and place; myths, cyclical time and the ahistorical; cultural legacies, beliefs and memory; the mirroring relationship between nature and culture; the contestation of borders; agency, representation and voices of resistance; national and cultural identities; migratory experiences and displacement, and finally, re-imagining histories that have been marginalised.

The notion of **space and place** is explored through mirrors and cartography, examining real and imagined geographies, histories and even the fantastic through the artworks of artists such as Sri Lankan artist Pala Pothupitiye and Hong Kong-based art collective MAP Office.

Pothupitiye's *Other Map Series* looks beyond officially constructed maps and imagines a different past or an alternate future by creating an atlas of maps, recrafted from official versions, that tells many different stories simultaneously: of the deep scars of colonialism, the civil unrest and religious extremism of recent years, and also the lyrical beauty of a country that was once called Ceylon.

An atlas of 100 engraved mirrors each bearing an island and its coordinates, MAP Office's *Desert Islands* imagines a world of islands in the Anthropocene, when the history of the 21st century will be written on water. With sea levels on the rise, the ocean has become both the new frontier and the last space. The map of *Desert Islands* presents the ocean as an imaginary world of islands, each informed by literary tales, narratives, and statistics.

The concept of the **ahistorical**, cyclical time, and how the mythic dimension influences the human condition, is reflected in works by artists such as Chinese artist Qiu Zhijie and Singaporean artist Lim Soo Ngee.

Qiu Zhijie's *One Has to Wander through All the Outer Worlds to Reach the Innermost Shrine at the End* is a map series presenting his investigation into cartographic history. Qiu's beautiful hand-painted ink maps, together with fantastical glass creatures reveal the underlying connections between the phantom island Utopia, and monsters: fear and temptation.

Lim Soo Ngee's *Inscription of the Island* consists of a sculpture of a large left hand emerging from the ground, with the palm facing skyward and a pointing index finger. In Lim's imagination, this was once part of a colossal statue that guided the ships of an ancient, mythical civilisation. In proposing myth upon myth, Lim extends our sense of history beyond historical records.

Works by Indonesian artist Titarubi and Malaysian artist Sharmiza Abu Hassan are amongst the Singapore Biennale works that address cultural legacies and the persistence of memory, opening up the past into the present moment for contemplation and **retrospection**.

History Repeats Itself by Titarubi is a meditation on the history of power, making visible the legacies of colonial conquest in Southeast Asia. The burnt-out ships in this installation recall the early centuries of European colonialism, and make reference to the burning of ships in Indonesia by the Dutch East India Company in an attempt to seize control of the lucrative spice trade.

Sharmiza Abu Hassan's *The Covenant* focuses on two narratives from the Sejarah Melayu, re-imagining a re-enactment of Malay mytho-historical narratives which recontextualises the historical and mythical past within the current setting of Southeast Asia, and, consequently, distills practical insights into contemporary life.

The mirroring relationships between **nature and culture** are a key sub-theme in the Biennale that is examined in the works of Han Sai Por from Singapore and Ryan Villamael from the Philippines, among others.

Han's *Black Forest 2016* is a depiction of a destroyed 'forest' landscape in-the-round: blackened, real tree stumps and charcoal logs stand upright, representing the charred wood from ongoing deforestation activities that prick our conscience, yet attest to Nature's resilience against every imaginable catastrophe.

Latin for 'pleasant place', Villamael's *Locus Amoenus* evokes the notion of an escape into an ideal landscape – in this instance, the pastoral paradise sited within a greenhouse, an engineered Eden for flora uprooted from its native soil. Presenting intricate cut-outs created from archaic and contemporary Philippine maps as the 'foliage', Villamael probes the Philippines's fraught history as a country that endured the longest colonial rule in Southeast Asia.

Contested and shared borders and the need for 'walls' are topics of our times, forming the narrative of another sub-theme. Works by Munem Wasif from Bangladesh and Melissa Tan from Singapore, among others, underscore these topics.

Munem's work *Land of Undefined Territory* presents repetitive frames of barren land with no significant geographical or political identity: this land could be anywhere, yet it is not. It is the border that separates India from Bangladesh, one of the most contested territories in recent history, over which lives have been lost and wars have been fought. Munem forces us to reflect on the nature of maps.

Tan's "*If you can dream a better world you can make a better world or perhaps travel between them*" is a metal and paper island sculpture together with unique 'music boxes' that map and 'sound-out' the physical features – roads, pavements – of Singapore's ever-changing cityscape, serving also as documentation and evidence of the passage of time, and capturing the moment before worn-out materials are replaced with new ones in order to maintain a clean, shiny metropolis.

Wen Pulin and Zang Honghua from China, and Htein Lin from Myanmar are among the artists who feature in the sub-theme of **resistance**, and highlight the powerless and the silenced who find agency and representation.

Wen's *Seven Sins: Seven Performances during the 1989 China Avant-Garde Exhibition*, is a documentary film presenting seven unsolicited acts performed at the National Art Museum of China on 5 February 1989, while *China Action* (M18) documents the Beijing-centred yet nationally influential art movements of the 1980s and 1990s, with a particular focus on the emergence of performance art. The third film, Zang's *Ling Long Tower* (M18) was inspired by Wen's two films and investigates the Songzhuang Artists Village in Beijing.

Having served a seven-year sentence as a political prisoner in socialist-era Myanmar, Htein Lin presents *Soap Blocked*, a floor installation made from blocks of soap, carved to replicate those he had done during his incarceration. Depicting crouching figures – an allusion to harsh solitary confinement conditions – Htein Lin maps his own and his country's painful history.

The works of Faizal Hamdan from Brunei and Nobuaki Takekawa from Japan focus sub-theme of **national and cultural identities** as well as personal memories. From the personal to the communal, from ethnicity to gender and from the cultural to the national, the concept and formation of 'identity' is constantly changing, mutable, and entangled.

Faizal Hamdan's video installation, *Dollah Jawa*, proffers the intersection of dual histories, macro and micro. In the telling of two intertwined tales, it engages on one hand with the neglected history of forced migration in Southeast Asia during the Second World War, and, on the other with the artist's personal family history.

Nobuaki Takekawa's work *Sugoroku - Anxiety of falling from History*, comprising board games, paintings and sculpture, retrospects, from another perspective, on the difficult legacies of World War II while

prospecting for a better future. His work reflects on material and mass culture and secular life in the wake of capitalist economic development, as well as the common memories belonging to a particular generation of people.

Migration, and the sense of displacement in migrant experience are very current matters of our times. Against the backdrop of refugees fleeing their homelands and increasing sentiments of territorialism, distrust and fear, as well as the experience of migrant workers, this sub-theme of the Biennale raises critical questions through the works of Rathin Barman from India and Adeela Suleman from Pakistan.

Barman's *Home, and a Home* investigates 'landscape' as an idea in the space that it occupies in the mind and in the memory of Bangladeshi migrants in Kolkata, and the idea of 'home' which takes on new meanings for a displaced people. Based on written texts and oral interviews conducted in Singapore with Bangladeshi migrant workers, Barman created works that evoke images of homes left behind, aspirations towards future homes and the present feeling of homelessness.

In Suleman's decorative paintings, *Dread of Not Night*, on found ceramic plates elaborately framed, idyllic landscapes and courtly scenes of Persian and Mughal miniature painting are transformed: Suleman's works are replete with the imagery of bloodshed, death and violence. The artist juxtaposes violence and beauty to reveal the trauma deeply embedded in our psyches, bodies and landscapes.

The final sub-theme investigates **histories marginalised** or that have been left out, and the gaps in history, brought on by the imposition of official narratives that have to be re-imagined from different perspectives. Both David Chan from Singapore and Sakarin Krue-On from Thailand present works that put the focus on these forgotten or marginalised histories.

Commingle fact and fiction, *The Great East Indiaman* by David Chan revisits Sir Stamford Raffles's landing in 1819, which led to the founding of modern Singapore. In place of the triumphant European male protagonist, the artist recasts the narrative as a fantastical tale of a mythical, now-extinct species of whale that brought Raffles to these shores. In this invented folklore, the whale species called the 'East Indiaman' was domesticated as man's marine beast of burden.

Sakarin Krue-On's work, *Kra-Tua Taeng Sua (A Tiger-hunt)* is a collaboration with a group of classical Thai dance trainers and the youngsters in the community on the canal of Thonburi district in Bangkok, where the play originated from. The work comprises a live performance and a black-and-white film, as well as a behind-the-scenes documentary that reveals the truth about rapid change, and the culture and way of life in the old community within the megacity.

Opening Week Performance Art Events

The opening weekend of SB2016 promises several activities ranging from capsule presentations by artists, curator tours, artist workshops and performances by artists such as Chia Chuyia, Melati Suryodarmo, Azizan Paiman and Sakarin Krue-On. The full list of opening weekend activities can be found in Annex D.

SB2016 will be anchored at the Singapore Art Museum on Bras Basah Road and Queen Street. Venues include Singapore Art Museum and SAM at 8Q, Asian Civilisations Museum, de Sautio Gallery at SMU, National Museum of Singapore, Stamford Green, and Peranakan Museum. Taking place from 27 October 2016 to 26 February 2017, the four-month long international contemporary art exhibition is organised by SAM and commissioned by the National Arts Council of Singapore.

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About the Singapore Biennale

The Singapore Biennale was established in 2006 as the country's pre-eminent platform for international dialogue in contemporary art. It places Singapore's artists within a global context, and fosters productive collaborations with the international arts community. In this way, the Biennale provides new opportunities for local visual artists, arts organisations and businesses. It further cultivates deeper public engagement with contemporary visual arts through a four-month exhibition, and its accompanying public engagement and education programmes that include artist and curator talks and tours, school visits and workshops, and community days. It complements achievements in other areas of arts and culture, collectively enhancing Singapore's international profile as a vibrant city in which to live, work and play. The 2006 and 2008 editions of the Biennale were organised by the National Arts Council. As with the 2011 and 2013 editions, Singapore Biennale 2016 is organised by the Singapore Art Museum, and commissioned by the National Arts Council. Visit www.singaporeartmuseum.sg/SingaporeBiennale for more information.

About the Singapore Art Museum

The Singapore Art Museum (SAM) is a contemporary art museum which focuses on art-making and art thinking in Singapore, Southeast Asia and Asia, encompassing a worldwide perspective on contemporary art practice. SAM advocates and makes accessible interdisciplinary contemporary art through researched and evolving curatorial practice. Since it opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programmes, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges.

SAM occupies two buildings: the old St Joseph's Institution on Bras Basah Road, built in 1855 and now a National Monument; and SAM at 8Q, a conservation building across the road on Queen Street that was the old Catholic High. In 2011, SAM was the venue organiser of the Singapore Biennale, becoming the main organiser in 2013 and 2016. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth. To find out more, visit www.singaporeartmuseum.sg

About the National Arts Council, Singapore

The National Arts Council champions the arts in Singapore. By nurturing creative excellence and supporting broad audience engagement, we want to develop a distinctive global city for the arts. With a nod to tradition and an eye to the future, we cultivate accomplished artists and vibrant companies. Our support for the arts is comprehensive – from grants and partnerships to industry facilitation and arts housing. The Council welcomes greater private and corporate giving to and through the arts so that together we can make the arts an integral part of everyone's lives. For more information on the Council's mission and plans, please visit www.nac.gov.sg

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Annex A: Singapore Biennale 2016 – Artists List

1. Ahmad Fuad Osman (Malaysia)
2. Martha Atienza (Philippines)
3. Azizan Paiman (Malaysia)
4. Rathin Barman (India)
5. Hemali Bhuta (India)
6. Bùi Chông Khánh (Vietnam)
7. David Chan (Singapore)
8. Chia Chuyia (Malaysia)
9. Chou Shih Hsiung (Malaysia)
10. Ade Darmawan (Indonesia)
11. Deng Guoyuan (China)
12. Dex Fernandez (Philippines)
13. Debbie Ding (Singapore)
14. Patricia Perez Eustaquio (Philippines)
15. Faizal Hamdan (Brunei)
16. Fyerool Darma (Singapore)
17. Abeer Gupta (India)
18. Subodh Gupta (India)
19. Gregory Halili (Philippines)
20. Han Sai Poor (Singapore)
21. Agan Harahap (Indonesia)
22. Kentaro Hiroki (Japan)
23. Htein Lin (Myanmar)
24. Jiao Xingtao (China)
25. Sanjay Kak (India)
26. Sakarin Krue-On (Thailand)
27. Marine Ky (Cambodia)
28. Phasao Lao (Laos)
29. H.H. Lim (Malaysia)
30. Lim Soo Ngee (Singapore)
31. Made Djirna (Indonesia)
32. Made Wianta (Indonesia)
33. MAP Office (Hong Kong)
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36. Ni Youyu (China)
37. Perception3 (Singapore)
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39. Qiu Zhijie (China)
40. Niranjan Rajah (Malaysia)
41. Araya Rasdjarmrearnsook (Thailand)
42. S. Chandrasekaran (Singapore)
43. Sharmiza Abu Hassan (Malaysia)
44. Nilima Sheik (India)

45. Tcheu Siong (Laos)
46. Praneet Soi (India)
47. Adeela Suleman (Pakistan)
48. Melati Suryodarmo (Indonesia)
49. Eddy Susanto (Indonesia)
50. Nobuaki Takekawa (Japan)
51. Jack Tan (Singapore)
52. Melissa Tan (Singapore)
53. Tan Zi Hao (Malaysia)
54. Titarubi (Indonesia)
55. Tun Win Aung and Wah Nu (Myanmar)
56. Ryan Villamael (Philippines)
57. Wen Pulin (China)
58. Xiao Lu (China)
59. Pannaphan Yodmanee (Thailand)
60. Harumi Yukutake (Japan)
61. Zang Honghua (China)
62. Zulkifle Mahmod (Singapore)

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Annex B: Singapore Biennale 2016 – Artists Biographies



Ade Darmawan (Indonesia)

Born in 1974, Ade Darmawan lives and works in Jakarta as an artist, curator and Director of ruangrupa, an artist-initiated organisation. The organisation focuses on visual arts and its socio-cultural context, particularly urban environments. His artistic practice encompasses installations, objects, digital print, video and public art. As an artist and curator, Ade has participated in several projects and exhibitions in Indonesia and internationally. With ruangrupa as a collaborative platform, he has also participated in the Gwangju Biennale (2002), the Istanbul Biennale (2005) and the Asia Pacific Triennial (2012). From 2006 to 2009, he was a member of the Jakarta Arts Council, and in 2009 he was appointed Artistic Director of the Jakarta Biennale XIII. Ade is the Executive Director of the Jakarta Biennale since 2013. Most recently in 2015, he held his solo exhibition "Magic Centre" at the Portikus contemporary art centre in Frankfurt, Germany.



Ahmad Fuad Osman (Malaysia)

Born in 1969, Ahmad Fuad obtained his degree in Fine Art from Institut Teknologi MARA (now Universiti Teknologi MARA (UiTM)).

As one of the Matahati art group's founding members, Ahmad Fuad's art remains true to the spirit of the collective — exploring key socio-political issues and encouraging discourse without creative and conceptual constraints.

Ahmad Fuad's interest has always been to communicate the multiple facets and subtleties of the human condition. His entire oeuvre revolves around the fundamental experiences of our existence. He is perpetually drawn to explore the situations that we face in getting along with the 'world' and how these situations weigh upon us. He is also intrigued by the irony in the contemporaneity of most abject and excessive lifestyles and qualities of life of people that he has met, read or heard about. To Ahmad Fuad, the constant negotiation between the "two forces" led by ecstasy and agony; hope and despair; spirituality and materiality; love and hate, transience and ambiguity; fortune and poverty is what defines us as humans.



Martha Atienza (Philippines)

Martha Atienza's works are sociological in nature, reflecting a keen observation of her direct environment. Atienza understands her surroundings as a landscape of people first and foremost. Currently she is investigating the usage of art as a tool for effecting social change and development.

Atienza received her Bachelor in Fine Arts from the AKI Academy of Art & Design in the Netherlands and has participated at the art programme at the Kuvataideakatemia in Helsinki, Finland. She recently was awarded the Cultural Center of the Philippines' 2015 Thirteen Artists Awards. She is the 2012 Ateneo Arts Award awardee with studio Residency Grants in Liverpool, Melbourne, New York and Singapore. She is the first recipient of the first Mercedes Zobel/ Outset residency at Gasworks.



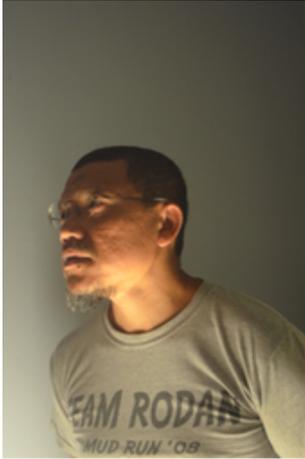
Rathin Barman (India)

Urban architecture and architectural forms are one of the primary interests of Rathin Barman's recent practice. He has documented different layers of architectural progress that unveils many facets of the structural evolution of contemporary urban landscape and at the same time comments on various socio-political issues in a very subtle way.

Barman's solo shows include: *A Goldfish Bowl*, Gallery SKE (2014), Bangalore; *And My Eyes Fill with Sand...* Experimenter (2011), Kolkata and his solo projects include: *Landscape from Memory (Situation 1)* curated by Diana Campbell Betancourt, Dhaka Art Summit 2014; *Untitled* curated by Tom Eccles, Frieze New York Sculpture Park 2012; *Untitled* curated by Nick Capasso, DeCordova Sculpture Park and Museum, Massachusetts, USA; *Involvement with Green and White*, Sandarbh Artists' Residency, Rajasthan, India.

He is part of a public art project *Edge Effect* curated by Kanchi Mehta, a Kochi- Muziris Biennale 2014 collateral project at Fort Kochi Beach Front. His group exhibitions include: *Urban Utopia* curated by Lyla Rao, Birla Academy of Art & Culture, Kolkata; *Midnight's Grandchildren* curated by Girish Shahane, Studio X (2014), Mumbai; *Land of No Horizon*, Nature Morte (2014), New Delhi; *WhyNotPlace* Residency show, Religare Art Initiative (2011), New Delhi; 53rd National Exhibition of Art, Lalit Kala Akademi (2011). Barman exhibited in Art Dubai (2013 & 2015) and India Art Fair (2012-2015). He has participated in Vancouver Biennale Residency in Squamish BC, Canada (2015); Sandarbh Artists' residency (2011) and Religare International Artists' Residency (2011).

Rathin's work is in the collections of Devi Art Foundation, New Delhi and Coimbatore Center for Contemporary Art (CoCCA), Coimbatore, among other important collections.



Azizan Paiman (Malaysia)

Azizan Paiman was born in 1970 in Melaka, Malaysia. He received a MA in Fine Art from Manchester Metropolitan University, UK, in 2001 and a BA in Fine Art from University Technology MARA UiTM, Malaysia, in 1995.

He has exhibited widely since 1991 in both solo and group exhibitions in Asia, Europe and United States of America, including the 1st Fukuoka Asian Art Triennale in 1999 and 6th Asia Pacific Triennale in Brisbane, Australia in 2006.

His artworks are inspired by the rapid and intense changes that Malaysia has gone through as a nation over the years. He calls himself 'a back-dated reporter'.



Hemali Bhuta (India)

Born in 1978, Hemali Bhuta graduated with a Diploma in Painting from L. S. Raheja School of Art in 2003 and a Post-Diploma at M. S. University, Baroda, in 2009. Her works have been exhibited at the Dhaka Art Summit (2014), Thalie Art Project, Brussels (2014), Darat al Funun – The Khalid Shoman Foundation, Amman (2013), Yorkshire Sculpture Park (2012), Frieze London Sculpture Park (2012), Parasol Unit, London (2012), Arken Museum, Denmark (2012) 9th Shanghai Biennale (2012), Montalvo Arts Centre, California (2010) and Indian Highway Exhibition (2011), which was curated by Hans Ulrich Obrist and Julia Peyton Jones. In addition to her practice as a visual artist, Bhuta is also the co-founder of CONA Foundation, an artist-run space in Mumbai, India.



Bùi Công Khánh (Vietnam)

Born in 1972, Bùi Công Khánh is an artist deeply fascinated with social assumptions of cultural heritage. As one of the first Vietnamese artists that gained an international reputation in the 1990s with his performances questioning restrictions of individual expression in Communist Vietnam, Bùi's multifarious practice has since embraced painting, sculpture, installation, video and drawing, significantly exhibited across the Southeast Asian region and beyond. Bùi is a poetically provocative artist, whose art continues to grow with depth afforded by historical research, a marriage of the plastic arts with conceptual method not taught within the educational system of Vietnam. His recent projects include: *'Dislocate'* (solo), *San Art and The Factory*, Ho Chi Minh City, 2016; *'Fortress Temple'* (solo), 10 Chancery Lane Gallery, Hong Kong, 2015; *'The Roving Eye: Contemporary Art from Southeast Asia'*, Arter, Istanbul, 2014; *'Concept, Context, Contestation: Art and the Collective in Southeast Asia'*, BACC, Bangkok (touring), 2013-2015; 6th Asia Pacific Triennial of Contemporary Art, Queensland Gallery of Modern Art, Brisbane, 2009. He currently lives and works in Ho Chi Minh City and Hoi An, Vietnam.



David Chan (Singapore)

David Chan is a full-time artist and also an earnest arts educator. In 2004, he won the 23rd UOB Painting of the Year – Representational Medium Category Award. Comfortable in both sculpture and painting, his subject matters revolve around human behavior and representations of social commentary. David has exhibited in a number of countries including, China, America, Taiwan, Indonesia, Korea, Malaysia, and in 2011 his work was selected for the 54th Venice Biennale at the Fondazione Claudio Buziol, the same work traveled to the Wereldmuseum Rotterdam in Netherlands the next year.

Apart from making art, David also lectures at National Institute of Education and School of Art Design & Media in National Technological University. He is currently an Artist Mentor with National arts council.



S. Chandrasekaran (Singapore)

S. Chandrasekaran (b. 1959, Singapore) has participated in major international exhibitions such as the Havana Biennial (Cuba, 1997), Asia Pacific Triennial of Contemporary Art (Brisbane, 1993), Asia-Pacific Performance Art Festival (Quebec, 1997), Construction in Process (Bydgoszcz, Poland, 2000), International Artists' Museum event at the Venice Biennale (2001) and International Festival of Contemporary Art (Putj, Slovenia, 2010). His work *Bioalloy and Body Performance* was nominated for the APB Foundation Signature Art Prize (Singapore, 2008). He is head of the McNally School of Arts at LASALLE College of the Arts, Singapore and founder and artistic director of Biological Arts Theatre, an experimental theatre for life sciences and the arts.



Chia Chuyia (Malaysia)

Born in Malaysia, Chia Chuyia lives and works in Singapore and Sweden. She graduated with a Bachelor of Arts from Curtin University of Technology, School of Art, Perth, Western Australia in 2000, and a Master of Fine Art with a specialisation in Digital Media from Valand School of Fine Art, Göteborg Universitet, Gothenburg, Sweden in 2011. Chia explores within the mediums of painting, installation art, performance art and digital representation. Her recent works focus on global issues concerning environmental issues and future food. She expresses meaning through action in her performance art, where she questions one's attitudes and reflects on one's rights. She has participated extensively in international performance art festivals, as well as art exhibitions and activities in more than 60 cities across 28 countries.



Chou Shih Hsiung (Taiwan)

Chou Shih Hsiung (b. 1989, Taipei, Taiwan) learned his Bachelor's degree in Art from the Central Saint Martins, University of the Arts London in 2012 and received an MFA at Yale School of Art in 2014. His body of work ranges from the sculpture work *Oil Painting* (2011) to large-scale installations such as *Endless Corridor* (2016). Addressing ideas about identity, family, loneliness, Chinese traditions, paternity, big houses, waiting and eternity, Chou's works are associated with a wider collective memory. Since 2012, his works have been exhibited at galleries and museums in Europe, the United States and Asia, including Taipei Fine Arts Museum (Taiwan), KaoHsiung Museum of Fine Arts (Taiwan), and Royal Academy of Arts (London).



Debbie Ding (Singapore)

Debbie Ding (b. 1984, Singapore) is a visual artist and speculative designer who lives and works between Singapore and London. She facilitates the Singapore Psychogeographical Society, which is devoted to promoting a better understanding of the world through ludic adventures, independent research, digital documentation, and data/archival activism. She produces prototypes of philosophical machines and objects that attempt to translate theory or phenomena into other experiential forms.



Deng Guoyuan (China)

Deng Guoyuan is an artist, professor, and President of the Tianjin Academy of Fine Arts in China. After experiencing the drastic social transitions that took place in China over the past three decades along with the profound differences and affinities between China's cultural tradition and that of the West, Deng has turned from paintings on canvas to large-scale public installations in his recent works. Deng employs large-scale glass to mirror images and reference traditional imagery such as classical gardens and landscapes of woods and rocks. His works attempt to convey the mystical relationship between one's presence in the here-and-now and the world, exposing the crises and dilemmas in our world today. Through a discursive method that juxtaposes the real and the illusionary, his works bear anticipation and hope for the future.

Deng's most recent solo exhibition was held at the 10th Summer Davos forum 2016 in Tianjin China. He has also held previous solo exhibitions in USA and Germany. Some of his past group exhibitions include *The 11th China International Gallery Exposition* in China, TEDA Contemporary Art Museum in Tianjin, China, and Art Beijing, among others.



Made Dzirna (Indonesia)

Made Dzirna was born in the village of Kedewatan in 1957 in a peasant's family. His world was that of Balinese spirits, dances and shadow play's heroes and villains. He first painted in the style of the nearby village of Penestanan. He was later educated at the Yogyakarta's art institute, where he picked up the spirit and techniques of modern painting. Back in Bali he became a well-known painter. However, later on, since the mid 2000s, much of his creation was "reBalinized" in a new sense. While continuing making paintings, he gave more and more attention to what we may call "installations". Yet, not so much "installations" as part of the "questioning" attitude of contemporary, as "installations" that brought back to life --bereft of their stiff traditional patterns-- the spiritual forces of his Balinese environment. His art has now become that of an extraordinary outsider...



Eddy Susanto (Indonesia)

Eddy Susanto was born in Jakarta, 12 Mei 1975. He was graduated in Graphic Design from Indonesian Institute of Art (ISI), Yogyakarta in 1996. Since 2007 he has had 18 solo exhibitions, and participated in 16 joint shows. His works are in the collection of public and private museums, among others, the Indonesian Presidential Museum in Bogor and Eddy Hartanto's Museum in Jakarta. Eddy Susanto exhibited in many important venues such as National Gallery of Indonesia, National Art Gallery of Indonesia, Mask Museum Bali, ArtStage Singapore and Lawangwangi Bandung. He is a recipient of the second edition of the Bandung Contemporary Art Award [BaCAA #02, 2012], Dharmawangsa Award, Nyoman Gunarsa Museum, Bali [2012] and was a Finalist in the UOB Painting contest and the Indonesia Art Award [2013]. Eddy Susanto is cited in many art news and articles nationally as well as internationally such as CNN, Business Times, Tempo, Jakarta Post, Jakarta Globe among others. He lives and works in Yogyakarta.



Patricia Perez Eustaquio (Philippines)

Currently based in Manila, Philippines, Patricia Perez Eustaquio (b. 1977) is known for her works that span across different mediums and disciplines — from paintings, drawings, and sculptures, to the fields of fashion, décor, and craft. Eustaquio reconciles these intermediary forms through her constant exploration of notions that surround the integrity of appearances and the vanity of objects. Images of detritus, carcasses, and decay are embedded into the handiwork of design, craft, and fashion while merging the disparate qualities of the maligned and marginalised with the celebrated and desired. From her ornately shaped canvases to sculptures shrouded by fabric, their arrival as fragments, shadows, or memories, according to Eustaquio, underline their aspirations, their vanity, this '*desire to be desired*.' Her wrought objects — ranging from furniture, textile, brass and glasswork in manufactured environments — likewise demonstrate these contrasting sensibilities and provides commentary on the mutability of our perception, as well as on the constructs of 'desirability' and how it influences life and culture in general.

A recipient of The Cultural Center of the Philippines' Thirteen Artists Awards, Eustaquio has also gained recognition through several residencies abroad, including Art Omi in New York. She has also been part of several notable exhibitions held both locally and internationally.



Faizal Hamdan (Brunei)

Faizal Hamdan was born in Tutong, Brunei Darussalam in 1975. He completed a Bachelor of Arts (Art) at Curtin University of Technology School of Art in Western Australia in 2003. He has exhibited his artworks in Brunei Darussalam, Australia, Malaysia, Japan, Korea and China. He is currently working as an art lecturer at a sixth form centre in Brunei Darussalam, while at the same time painting, sculpting and experimenting installation. He is interested in the notion of identity, time and space. Most of his artworks evolved within his personal experience.



Dex Fernandez (Philippines)

Dexter Fernandez (b.1984, Caloocan, the Philippines) is a graduate of Fine Arts from the Technological University of the Philippines. With a drawing practice sourced from street art and found footage, Fernandez's practice ranges from paintings and drawings to murals, mixed media, animation and zines. By juxtaposing religious iconography with pop imagery, children's drawings, tattoo motifs and cut-outs from adult magazines, Fernandez's eclectic compositions challenge the traditional definitions of high culture and fine art. By adding imaginary landscapes, patterns, creatures and found images, he explores the idea of found memories and appropriation. His work has been exhibited local and internationally, and he has participated in international artist residencies since 2011. He is also known for his ongoing street art project, *Garapata*. He lives and works in Caloocan.



Fyerool Darma (Singapore)

Fyerool Darma (born 1987, M Fairullah Darma) is an emerging artist born and living in Singapore. He works primarily in the language of painting, where he employs materials and forms, and obliterates part of his image to understand the relationships between the ambiguity and lucidity of symbols, texts or a single image. He paints, to unweave the narratives of Nusantara, exploring the realms of history, cultural identity, migration, storytelling and the natural world.

He has presented his paintings in his solo exhibition *MOYANG* (flaneur gallery, 2015) and participated in-group shows, *A National Conversation: blah!* (Brother Joseph McNally Gallery – Institute of Contemporary Art Singapore, 2013), *Portrait in Verses* (Fred Torres Gallery, New York 2015) and has been included in a survey of ASEAN contemporary art, *Art of ASEAN* (Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur 2015 – 2016).



Abeer Gupta (India)

Abeer Gupta is a visual anthropologist and his research focuses on the western Himalayas in Ladakh, Jammu & Kashmir, around the subjects of oral histories, material cultures, and visual archives. Gupta uses the *pheran* – a symbol of Kashmiri identity and a piece of clothing used widely by men, women and children across class and religion in Kashmir, as a witness to the political, social, cultural and aesthetic changes that have taken place in the region. The word *pheran*, meaning garment, has its origins in the central-west Asian word *pairahan*. The *pherans* displayed here mirror the many materials, techniques of construction and embellishments, motifs and embroideries that were used to create a garment that was both functional and ceremonial, a symbol of both cultural nationalism and protest. The collage of text and images come out of a workshop in a school in Srinagar, and an event at the Resham Khana Arts Festival in an erstwhile silk factory in Solina, where Gupta requested children and adults to bring *pherans* that belonged to the family and recorded the histories around them.



Subodh Gupta (India)

Subodh Gupta (b. 1964, Khagaul, India) studied at the College of Art, Patna before moving to New Delhi, where he currently lives and works. Trained as a painter, he has gone on to work in a variety of media including performance, video, photography, sculpture and installation. He is best known for working with everyday objects that are ubiquitous throughout India, such as mass-produced stainless steel utensils, bicycles and milk pails. From these ordinary objects, he produces works that reflect on universal issues including migration, globalisation and the cosmos. Gupta's recent solo and group exhibitions have been presented at Hauser & Wirth, Somerset (Bruton, UK, 2016), Museum of Fine Arts, Boston (2016), Victoria and Albert Museum (London, 2015), Hauser & Wirth (New York, 2015), Museum für Moderne Kunst (Frankfurt, 2014), Arario Gallery (Seoul and Shanghai, 2014), and National Gallery of Modern Art (New Delhi, 2014).



Gregory Halili (Philippines)

Gregory Halili (b. 1975, lives and works in Manila) carves and paints mother-of-pearl shells, creating memento moris. Halili received his B.F.A. from the University of the Arts in Philadelphia. He returned to the Philippines in 2014 after 25 years in the United States. Halili's work focuses on the art of miniatures with interest in the notion and idea of memory, life, death, and cycle. His work has appeared in numerous exhibitions and shows, including the John Michael Kohler Arts Center in Sheboygan, Wisconsin; The Butler Institute of American Art in Youngstown, Ohio; The Hammond Museum and Sculpture Garden in Salem, New York; Ayala Museum in Makati City; Jorge B. Vargas Museum at the University of the Philippines in Quezon City; West Gallery in Quezon City; Silverlens Gallery in Makati City; Silverlens Gallery at Gillman Barracks, Singapore and Nancy Hoffman gallery in New York City.



Han Sai Por (Singapore)

Han Sai Por is one of Asia's leading modern sculptors and Singapore's Cultural Medallion recipient. Han has for three decades channeled both passions into a body of work that makes significant commentary on the changing landscapes in the South East Asian region where the environment has been changing rapidly with no conservation and with tremendous impact on wild life habitat and human living environments. She has participated in numerous international exhibitions and projects around the world, and her works can be found in many international institutions, public space and private collections in Singapore, Malaysia, India, China, Japan, New Zealand, Australia, United Kingdom and the United States. In 2006, she won the Outstanding City Sculpture award in China, and in 2015, she was accorded the Michelangelo award in Italy.



Agan Harahap (Indonesia)

Agan Harahap, began his career as a painter and illustrator when he was a graphic design student at STDI (Design and Art College) in Bandung, Indonesia. After graduate (2005), he moved to Jakarta. His first job is a digital imaging artist in Tarzan Photo Studio.

After a year, he quit and joins a Trax Magazine (Indonesian based music magazine) as a senior photographer. At 2008, he was one of a finalist for Indonesian Art Award. And a year later, his first solo exhibition was held in MES 56 Yogyakarta and he began to participate in numbers of photography exhibition. By the end of September 2011, he quit his job and now becoming a full time artist.

His works combined between fantasy and reality, satire parody of human life. He also participated in a numbers of exhibitions in Southeast Asia, Korea, Japan, Portugal, Colombia and Australia.



Sanjay Kak (India)

Sanjay Kak is an independent documentary filmmaker and writer whose recent work reflects his interests in ecology, alternatives and resistance politics.

His films include *Red Ant Dream* (2013), *Jashn-e-Azadi* (How we celebrate freedom, 2007), *Words on Water* (2002), and *In the forest hangs a bridge* (1999). His film work also includes *One Weapon* (1997), *This Land, My Land, Eng-Land!* (1993) and *A House and a Home* (1993), as well as *Cambodia: Angkor Remembered* (1990).

In 2008 he participated in Manifesta7, the European Biennale of Art, in Bolzano, Italy, with the installation *A Shrine to the Future: The memory of a hill*, about the mining of bauxite in the Niyamgiri hills of Orissa.

Born in 1958, Sanjay Kak read economics and sociology at Delhi University, and is a self-taught filmmaker.

Sanjay Kak also writes occasional political commentary, reportage and book reviews, which have been published in *Biblio*, *Economic & Political Weekly*, *Tehelka* magazine, and *Times Of India*, and he is a frequent essayist for *Caravan* magazine. He is the editor of the anthology *Until My Freedom Has Come – The New Intifada in Kashmir* (Penguin 2011, Haymarket 2013).



Kentaro Hiroki (Japan)

Kentaro Hiroki (b. 1976, Osaka, Japan) has methodologically hand-copied receipts, tickets, rubbish and other everyday objects as a process of documenting his daily travel and activities since 1998. With a focus on the relationship between use-value and meaningfulness, his practice resides in the domain of translation and conversion. Hiroki obtained his MFA in Fine Art from Malmö Art Academy, Sweden in 2003, and is currently an art lecturer at the School of Architecture and Design at King Mongkul's University of Technology Thonburi, Bangkok, where he has been based for the past decade. He has presented his documentation of everyday life in six solo exhibitions and a group show in countries such as the UK, Norway, Germany, Sweden, Thailand, South Korea and Hong Kong. He lives and works in Bangkok, Thailand.



Sakarin Krue-On (Thailand)

Born in 1965, Sakarin Krue-On is a contemporary Thai artist most well known for his complex site-specific installations and video works bearing traditional Thai cultural influences. Aside from being the first Thai artist to present a work in Documenta (Kassel, Germany), with the landmark work *Terraced Rice Fields* (2007), the established artist has also served as the Thai representative to the Venice Biennale twice, once in 2003 and again in 2009. His numerous awards include the Silpathorn Award for Visual Arts in 2009, as well as the Lifetime Achievement Award at the Prudential Eye Awards in 2016. He practices and resides in Bangkok, Thailand, where he also serves as the Associate Dean of the Faculty of Painting, Sculpture and Graphic Arts at Silpakorn University.



Marine Ky (Cambodia)

Born in Cambodia, Marine KY was educated in Paris. She completed a Masters in Printmaking, University of Tasmania, Australia. Recent exhibitions include *The Epidermis of the Earth II (Mekong)*, the Esplanade, Singapore, *Each Moment the World is Being (Re)created*, Institut Français, Phnom Penh, *Receptacle*, I Light Festival, Singapore and *Happy Art Home*, in *Parallel Realities*, Fukuoka Triennial of Asian Contemporary Art. She has been artist in residence at Fukuoka Asian Art Museum, Japan, Chiangmai University Art Museum, Thailand, School of Art & Design, Monash University, Australia and Aomori Contemporary Art Centre, Japan. She is currently based in Battambang, Cambodia.



H.H. Lim (Malaysia)

H.H. Lim (born in Kedah, Malaysia, 1954, grown up in Penang) is a contemporary artist. He graduated from the Academy of Fine Arts in Rome. Since 1976 he lives and works between Penang and Rome, where he founded in 1990 the artist space Edicola Notte which has been one of the most dynamic spaces in Rome, until 2015. His work is based on the investigation of different media and different themes and he has had several galleries and museums exhibitions, like *Gone with the wind*, UCCA, Beijing, *Il Tesoro nascosto*, National Art Gallery in Rome, the 55. *Venice Biennale* etc...



Lim Soo Ngee (Singapore)

Lim Soo Ngee (b. 1962, Singapore) adopts an approach to sculpture that is deeply personal and with a conviction to re-engage and synthesize the traditional hand skills with contemporary life experiences. His recent figure sculptures are known for their minimalistically expressed melancholy and solitude. His works focus on the relationship between the modern urban environment and the spiritual alienation of its inhabitants, and often lend themselves to whimsical, humorous and poetic narratives that offer a perspective on the human condition. He lives and works in Singapore.



Htein Lin (Myanmar)

Htein Lin is a Burmese artist (painting, installation, performance) and has also been a comedian and actor. He spent almost seven years in jail (1998-2004) for political reasons where he developed his artistic practice, using items available to him like bowls and cigarette lighters in the absence of brushes to make paintings and monoprints on the cotton prison uniform. The first international exhibition of these took place at Asia House in 2007. In recent years he has expanded his practice to include three dimensional work and video. Meditating for several hours daily, a major inspiration for his work is Buddhism whose themes, stories and philosophy he incorporates in his art. He moved back to Burma in July 2013, having lived in London from 2006-2013.

Htein Lin regularly participates in exhibitions and performance art festivals globally, as well as events and projects to promote freedom of speech, particularly in Burma. He is a founding member of the Burmese language arts website www.kaungkin.com to which he contributes literature and artistic criticism and in 2010 curated the first Burmese Arts Festival in London. His current major project is 'A Show of Hands', in which he collects the plaster casts of arms of former political prisoners together with their stories, was premiered at his solo show, *The Storyteller*, at the Goethe Institute in Yangon in 2015.



Jiao Xingtao (China)

Jiao Xingtao (b. 1970, Chengdu, China) is a sculptor and professor at the Department of Sculpture at the Sichuan Fine Arts Institute in Chongqing. He has also been an initiator and organizer of the Contemporary Sculpture Award since 2013. He defines art as “rational exceptional”, meaning that the medium is responsible for the transmission of information and the translation of the artwork’s significance – thus ‘rational’ from a semiotic view – yet the meaning of a sign also lies in what the sign does not signify in its “sub-medium space”. This un-signified meaning activates our curiosity. As contemporary art, Jiao’s sculptures are engaged in the process of discovering this sub-medium space. He lives and works in Chongqing.



MAP Office (Hong Kong)

MAP Office is a multidisciplinary platform devised by Laurent Gutierrez (b. 1966, Casablanca, Morocco) and Valérie Portefaix (b. 1969, Saint-Étienne, France). This duo of artists/architects have been based in Hong Kong since 1996, working on physical and imaginary territories using varied means of expression including drawing, photography, video, installations, performance, and literary and theoretical texts. Their entire project forms a critique of spatio-temporal anomalies and documents how human beings subvert and appropriate space.

Humour, games, and fiction are also part of their approach, in the form of small publications providing a further format for disseminating their work. Early 2013, MAP Office was the recipient of the 2013 edition of the Sovereign Asian Art Prize. Their last research project, *Hong Kong Is Land*, was exhibited as part of *Uneven Growth* at the MoMA (New York), the MAK (Vienna) and the Rockbund (Shanghai).

Laurent Gutierrez is the co-founder of MAP Office. In 2015, he received a Ph.D. from RMIT, Melbourne. He is a Professor at the School of Design, The Hong Kong Polytechnic University and is the director of the Master programs.

Valérie Portefaix is the principal and co-founder of MAP Office. After receiving a Bachelor in Fine Art, and a Master of Architecture degree, she earned a Ph.D. in Urbanism. She is a Visiting Assistant Professor at the School of Design, The Hong Kong Polytechnic University.



Ni Youyu (China)

Ni Youyu, born in 1984, graduated from Academy of Fine Arts of Shanghai University, is the winner of 2014 Chinese Contemporary Art Awards (CCAA) – Best Young Artist. The complex style of Ni Youyu cannot be described in simple words. For years the artist has been experimenting with breaking the fixed timeliness and way of observation in daily creation. His works are reflective and contemplative, centering on nature, time and traditional art. Ni's works have been shown in Bern Art Museum, Switzerland; Luzern Art Museum, Switzerland; Gwangju Museum of Art, Korea; Greek State Museum of Contemporary Art; Taipei MoCA; Bogota Morden Art Museum, Columbia; Canberra Museum + Gallery, Australia; Museum Marta Herford, Germany; Shanghai Art Museum, Power Station of Art, Shanghai, China; MoCA Shanghai, Today Mu-seum, Beijing, China; Long Museum, Shanghai, China; Himalaya Museum, Shanghai, China; Central Academy of Fine Art Museum, Beijing, China; Nanjing Art University Museum, Nanjing, China; and other important museums and art organizations. He currently lives and works in Shanghai.



Nguyen Phuong Linh (Vietnam)

Nguyen Phuong Linh's multidisciplinary practice spans installation, sculpture and video. Her work conveys the sense of the alienation, dislocation and ephemerality of human life. Her work concerns geographic cultural shift, traditional roots and fragmented history in Vietnam – a complex nexus of ethnicities, religions, and cultural and geo-political influences. Linh Phuong Nguyen often travels, field researches and collects artifacts from historical sites of exchange and borders. She transforms these materials in order to construct alternative perspectives and interpretations to fragmented histories and personal narratives.

Nguyen Phuong Linh was born and nurtured by living among and working with many of the most respected contemporary artists of the Vietnam art scene at Nha San – the first non-profit artist run art space for experimental art based in her father's home in Hanoi. She is one of those courageous people who push boundaries and ideas about exploring the here and now in Vietnam. After Nha San was closed down in 2011, Linh co-founded the Nha San Collective, a group of young artists whose works explore the tension and critique between tradition and modern identity, local roots and globalism.



Pala Pothupitiye (Sri Lanka)

Pala Pothupitiye (b. 1972) obtained his Degree in Fine Arts at the Visual and Performance Art University in Colombo. Born in a traditional southern Sri Lankan craft-artists and ritualists caste, his work incorporates and reinterprets the material and philosophical content of traditional art.

Pothupitiye confronts issues such as colonialism, nationalism, religious extremism and militarism. He also extends his inquiry to questions of caste, the distinction between art and craft, tradition and modernity, as well as generating a critique of Euro-centrism. Pothupitiye's works span across many mediums and is well known for his map-works.

In 2005, he was selected to participate in the third Fukuoka Triennial at the Fukuoka Asian Art Museum in Japan, and in 2010, he won the first place jury award of the Sovereign Art Asian Prize, Hong Kong. He is a founding member of the Theertha International Artists Collective. At present, Pothupitiye is living and working at the Mullegama Art Center, which he co-founded, where he runs workshops, residency spaces and an art school, supporting younger artists and school children.



Perception3 (Singapore)

Perception3 is an interdisciplinary art duo consisting of artist/writer Regina De Rozario (b. 1973, Singapore) and design practitioner Seah Sze Yunn (b. 1977, Singapore). Its collaborative practice is focused on exploring the notions of memory and loss through the examination of relationships and narratives encountered between the self and the city. The duo's works encompass interplay of text, photography and video, and have been included in local and overseas showcases such as 'Digital Homelands' and National Museum of Singapore (2008), Art Stage Singapore (2016) and the 'Titian Budaya' cultural festival (Kuala Lumpur, 2015).



Phasao Lao (Laos)

Phasao Lao is a Hmong shaman who collaborated with his wife Tcheu Siong for many years to prepare her works, but more than that he identified and named the spirits from her dreams. Since 2010 he also started to make his own works and although still a collaborative family work, his works have a very distinctive style and are focusing more on the history of the Hmong people and their familial provenance and where language plays an important role in his esthetic palette.

In this series of 5 panels he tells the story of his Hmong ancestry from 1565 up to the present.



Niranjan Rajah (Malaysia)

Niranjan Rajah (b. 1981, Jaffina, Sri Lanka) is a Malaysian citizen. He holds an MFA from Goldsmiths, University of London. He previously served at the Fakulti Seni Gunaan dan Kreatif at Universiti Malaysia Sarawak, Kuching, Malaysia and is presently based at the School of Interactive Art and Technology at Simon Fraser University, Vancouver. Niranjan is a pioneer of Southeast Asian new media and his contributions were acknowledged in a two-man retrospective, 'Relocations', at the International Symposium of Electronic Art (Singapore, 2008). The significance of his art to national and regional narratives has been recognized in exhibitions such as 'Rupa Malaysia' (National Art Gallery, Kuala Lumpur, 2001) and 'Intersecting Histories' (School of Art, Design and Media Gallery, Nanyang Technological University, Singapore, 2012). Niranjan's work is held in important private and public collections including the National Art Gallery, Kuala Lumpur. His works at the Singapore Biennale 2016 are from his ongoing photo-conceptual *Kobio Project* (<https://koboikembaralagi.wordpress.com>).



Qiu Zhijie (China)

Qiu Zhijie (b. 1969, Fujian, China) graduated from the Printmaking department at Zhejiang Academy of Fine Arts in 1992. His art is representational of a new kind of experimental communication between the Chinese literati tradition and contemporary art, social participation and the power of self-liberation of art. He is also a professor and a curator. He curated the first video art exhibition in China in 1996, and a series of “Post-sense Sensibility” exhibitions during 1999 and 2005. In 2012 he was the chief curator of the 9th Shanghai Biennale.



Araya Rasdjarmrearnsook (Thailand)

Araya Rasdjarmrearnsook is a Thai multi-disciplinary artist whose art is built, primarily, around video and film. Born in 1957 in Trat province in Thailand, Araya received her BFA from Silpakorn Univeristy in 1986, Diplom Fuer Bildende Kuenste, Hochschule Fuer Bildende Kuenste Braunschweig, Germany, in 1990 and Meisterschuelerin, Hochschule Fuer Bildende Kuenste Braunschweig, Germany, in 1994. Her works, which often involve themes of female identity, sexuality and mortality, usually lie behind the image of death and lament. In an illustrious artistic career spanning more than 20 years, Araya has shown in international art events around the world, including Thai Pavilion at the 51st Venice Biennale, and most recently, a retrospective exhibition, which was dedicated to her at Sculpture Center, New York in 2015. Araya is currently resides and practices in Chiangmai, Thailand.



Sharmiza Abu Hassan (Malaysia)

Sharmiza Abu Hassan (b. 1972, Taiping, Malaysia) received a bachelor's degree from MARA Institute of Technology (now Universiti Teknologi MARA [UiTM], Shah Alam, Malaysia) in 1994, a Master's degree in Creative Arts from Wollongong University, Australia in 2000 and a doctoral degree from RMIT University, Australia in 2008. She is currently teaching in the Fine Art Department at the Faculty of Art and Design at UiTM Shah Alam. Her work is deeply rooted in her experiences as an artist, wife, mother and Malay woman. Drawing on her interest in Malay cultural narratives, tales and legends, she expands literary metaphor and traditional craft sensibilities with a contemporary approach, often using materials and objects to create provocative sculptures and installations.



Nilima Sheik (India)

Born in New Delhi in 1945, Nilima Sheikh studied History at the Delhi University (1962-65) and Painting at the Faculty of Fine Arts, Baroda. (1965-71). She taught painting at the Faculty between 1977 and 1981.

Nilima started exhibiting her work in 1969 and has participated in several group exhibitions in India and abroad.

She worked on *Conjoining Lands*, a collaborative Mural Project for the new Mumbai International Airport Terminal with co-artist BV Suresh and artists and artisans from Srinagar and Vadodara (2012 -2013).



Praneet Soi (India)

Praneet Soi (b. 1971, Kolkata), studied painting at the Maharaj Sayajirao University, Baroda and visual arts at the University of California, San Diego. His work has been exhibited in various venues all over the world including at the Museo Experimental El Eco, Mexico, Centro Cultural Motehermoso Kulturnea, Spain, Martin van Zomeren, Netherlands, the 13th Istanbul Biennial, the 7th Gwangju Biennale and at the Indian Pavilion at the 54th Venice Biennale. His works reside in various important collections, both private and institutional in Europe, Middle East and Asia. He currently works out of Kolkata, Amsterdam and Srinagar.



Adeela Suleman (India)

Adeela Suleman (b. 1970, Karachi, Pakistan) received her BFA from the Indus Valley School of Art and Architecture in Karachi in 1999. Prior to that, she completed an MA in International Relations at Karachi University in 1995. She is currently Associate Professor and Head of the Fine Art Department at the Indus Valley School of Art & Architecture, Karachi, Pakistan. She is also the founding member and Coordinator of Vasl Artists' Collective, Karachi. Suleman has exhibited in numerous solo and group exhibitions. Her most recent solo shows were at Canvas Gallery (Karachi, 2015) and Aicon Gallery (New York, 2014), while she has participated in-group exhibitions at the National Taiwan Museum of Fine Arts (Taichung, Taiwan) and Asian Art Museum (San Francisco). Select biennales include the Asia Triennial Manchester (2011). Her works are in notable international public and private collections. She lives and works in Karachi, Pakistan.



Melati Suryodarmo (Indonesia)

Melati Suryodarmo (b. 1969, Surakarta, Indonesia) is a visual artist currently based in Germany and Indonesia. After studying International Relations Studies from the Faculty of Social and Political Sciences, Universitas Padjadjaran Bandung, Indonesia, Suryodarmo then studied at the Hochschule fuer Bildende Kuenste, Braunschweig, Germany under renowned Butoh dancer, Anzu Furukawa, and acclaimed performance artist, Marina Abramovic where she in 2003 completed the Postgraduate Programme (Meisterschule) in Performance Art. She has presented her performance art works widely all over the world, with notable participation in the Asia Pacific Triennale, Brisbane (2015), Venice Biennale International Festival of Contemporary Dance (2007); Manifesta7, in Bolzano, Italy (2008), and the 15th International Electronic Art Festival – Video Brasil, Sao Paolo, Brasil (2005). Since 2007, she has organized the annual Performance Art Laboratory Project for the Padepokan Lemah Putih/Studio Plesungan, Solo, Indonesia.



Nobuaki Takekawa (Japan)

Born in Tokyo, Japan in 1977, Nobuaki Takekawa (b. 1977, Tokyo, Japan) received his BA in Oil Painting from Tokyo University of the Arts in 2002. He has exhibited at Collection Lambert Avignon (France, 1999) and Hiroshima City Museum of Contemporary Art (2007), and has held several solo shows at Ota Fine Arts, Tokyo. His installation at the exhibition 'Real Japanese: The Unique World of Japanese Contemporary Art' at the National Museum of Art (Osaka, 2012) drew critical acclaim. Takekawa continues to reveal many of his personal experiences in his work, while interweaving them with current events and cultural history. He lives and works in Saitama, Japan.



Jack Tan (Singapore)

Jack Tan (b. 1971, Singapore) makes work that explores the connections between the social, the legal and art. Using social relations and cultural norms as material, he creates performances, performatives, sculptures, videos and participatory projects that highlight the rules – customs, rituals, habits and theories – that guide human behavior. Prior to becoming an artist, Tan trained as a litigation lawyer and worked in human rights NGOs. He then obtained a BA (Hons) in Ceramics at the University of Westminster and an MA from the Royal College of Art. He is currently undertaking a PhD in Legal Aesthetics at the University of Roehampton, London.



Melissa Tan (Singapore)

Melissa Tan is a visual artist based in Singapore and received her BA (Fine Arts) from Lasalle College of The Arts. Her works are based on nature, themes of transience and beauty of the ephemeral. Her recent projects revolve around landscapes and the process of formation. Interested in geography and textures of rocks, she explores to translate the visual language through different mediums. Employing methods such as paper cutting and silk-screen techniques, she is interested in materiality and how the medium supports the work. Trained as a painter, she also works with video, sound and objects.

Her recent solo show *Arc of Uncertainties* was held at Richard Koh Fine Art and has been involved in group exhibitions such as *The Singapore Show: Future Proof*, Singapore Art Museum at 8Q, CNEAI, Chatou, Ile des impressionists in Paris and Strarta Art Fair, Saatchi Gallery in London. She also participated in the National Art Council and Dena Foundation Artist Residency program (Paris, France) 2013.



Tan Zi Hao (Malaysia)

Tan Zi Hao (b. 1989, Kuala Lumpur, Malaysia) is a multidisciplinary conceptual artist that works predominantly in installation and performance art. He has degrees in Cultural Studies and International Relations from the University of Nottingham, Malaysia and is pursuing PhD in Southeast Asian Studies at the National University of Singapore. His artistic practice is informed by the contested politics of identities vis-à-vis the nation-state, and revolves around the potentiality of encountering otherness foreclosed by rigid state categories. His preoccupation with confronting multiplicity is manifested in subjects such as soil ecology, sea nomads, etymological diversity, postcolonial historiographies, mythical composite creatures, and organic assemblages such as carrier shells (*Xenophora pallidula*) and ant-killing assassin bugs (*Acanthaspis petax*). He has held exhibitions in Malaysia and internationally in Singapore, Kaohsiung, London and Paris. He also writes social commentary and art critic, while working with NGOs in Malaysia. He lives and works in Serdang and the Klang Valley, Malaysia.



Tcheu Siong (Laos)

Tcheu Siong says that the characters in her works come from dreams and visions and it is these zones between consciousness and dreaming that these cutout figures develop. Dreams are the path to this other world, a world which one obeys because it elucidates. What sort of metamorphosis occurs thus from the connections between a woman, her imagination, her world, her childhood, her demons and her aspirations. Isn't it the purpose of artistic creation to weave these connections?

Actually, isn't she also teasing the spirits, the gods and the ghosts? Doesn't she control them with her scissors, her thread, her ties as she makes them conform to her own will, quite simply making them part of her world, the world which nourishes her and makes her smile?



Titarubi (Indonesia)

Titarubi (b. 1968, Indonesia) graduated in ceramics from the Bandung Institute of Technology (ITB, Institut Teknologi Bandung). She is one of Indonesia's pioneering female contemporary artists, often dealing with issues of gender, culture, memory and colonialism in visually poetic ways. Her works integrate various mediums of sculpture, painting, installation and drawing. Titarubi has exhibited extensively in Indonesia and internationally, including at the Museum Van Loon in Amsterdam, Netherlands; the Museo d'Arte Contemporanea in Rome, Italy and the Seoul Art Center in South Korea. In 2013 she represented Indonesia in the Indonesian Pavilion at the Venice Biennale.



Tun Win Aung and Wah Nu (Myanmar)

In addition to working individually as visual artists, this Yangon based husband and wife duo works collaboratively in a range of media including painting, video, performance, and installation. In 2009, the artists began the multicomponent work *1000 Pieces (of White)*, gathering and producing objects and images to assemble a portrait of their shared life. Their work often reflects politically inflected experiences and through their Museum Project, they collaborate with artists all over Myanmar and exhibit their work in rural contexts, imagining possibilities of what a museum in Myanmar might be. While Tun Win Aung's practice frequently focuses on local histories and environments, Wah Nu is inspired by her interest in psychological states. They have showcased their work in international venues such as the 21st Century Museum of Contemporary Art, Kanazawa, the Singapore Art Museum and the Guggenheim Museum, NY, as well as at art festivals including the Asia Pacific Triennial, the Fukuoka Triennale and the Guangzhou Triennial.



Ryan Villamael (Philippines)

Ryan Villamael is one of the few artists of his generation to work with the more deliberate handiwork found in cut paper. While his method follows the decorative nature innate to his medium of choice, from the intricately latticed constructions emerge images that defy the ornamental patchwork found in the tradition of paper cutting, and instead becomes a treatise of a unique vision that encompasses both the inner and outer conditions that occupy the psyche—which range from the oblique complexity of imagined organisms to the outright effects of living in a convoluted city.

Villamael attended the prestigious Makiling High School for the Arts, where his interest in traditional modes began. He was included in several group shows while still pursuing a Bachelor's degree in Painting from the University of the Philippines. Since then, his works have been shown both locally and abroad (Hong Kong, Singapore, Taiwan, France, United Kingdom). Although his persistence in sustaining a discipline more often subjected to handicraft has been evident from his works, Villamael maintains that his primary interest lies rather on the conceptual significance of craft in the process of creating contemporary art, and continues to recognize the possibility of how his works can still evolve under this light.

He is a recipient of the Ateneo Art Award in 2015 and the three international residency grants funded by the Ateneo Art Gallery and its partner institutions: La Trobe University Visual Arts Center in Bendigo, Australia; Artesan Gallery in Singapore and Liverpool Hope University in Liverpool, UK. He is participating in the forthcoming Singapore Biennale 2016. He was born in Laguna, Philippines in 1987, and is now based in Quezon City.



Munem Wasif (Bangladesh)

Munem Wasif is a Dhaka based artist who investigates complex social and political issues by getting close to people, both physically and psychologically, dealing with multiple questions and contradictions through his artistic language. Wasif often experiments beyond tradition and tests the possibilities of fiction, while still using familiar documentary language. His interests lie with the concept of 'documents' and 'archives' and their corresponding influence on politically and geographically complex issues. Wasif's work has been exhibited by Musée de l'Élysée, Fotomuseum Winterthur, Palais de Tokyo, Whitechapel Gallery, Chobi Mela, Dhaka Art Summit, and many other leading international institutions.



Wen Pulin (China)

Wen Pulin (b. 1957, Shenyang, China) is an art critic, writer, independent producer and documentary filmmaker. Since the 1980s, he has documented the development of Chinese contemporary art – art events, art performances, installations, and artist studio tours and interviews – in the form of the moving image, photography, interviews and texts. His documentaries about Chinese contemporary art include *Grand Earthquake* (1998), *China Action* (1999) and *Seven Sins* (1989 – 2009). Wen also lived in Tibet for many years and made many documentaries about Tibetan culture. In 2005, he established the Wen Pulin Archive of Chinese Avant-garde Art at Cornell University, USA and, in 2007, the similarly named archive at the University of California, San Diego. He lives and works in Beijing.



Made Wianta (Indonesia)

Made Wianta (b. 1949, Indonesia) is widely recognised as one of Indonesia's most prolific and accomplished artists, working across a range of media including painting, sculpture and performance. Wianta received his education at the Music Conservatory in Denpasar, Indonesia as well as the Indonesian Academy of Fine Art in Yogyakarta, and spent several years abroad in Brussels where he was exposed to European art in its museums and galleries. A versatile artist, Wianta experimented with several styles of expression throughout his career, producing paintings that range from abstract geometrical compositions, to calligraphic expressions, to the free-flowing lines and densely patterned surfaces of his early career, which reveal the influence of classical Balinese-style painting. In recent years, Wianta has created a number of powerful performances and installations, which convey his concerns about social and cultural change. His latest body of work, *Rhun For Manhattan*, delves into overlooked chapters of Indonesia's colonial past which thread together geographies as disparate and distinct as the tiny spice island of Rhun in Banda Neira, Indonesia, and the metropolis of Manhattan in New York, America. Wianta's work is represented in the collection of several museums worldwide, both public and private, and has been presented at several international exhibitions including the Venice Biennale (2003) a group exhibition at the Museo d'Arte Contemporanea Roma (2011) and the Singapore Art Museum (2015).



Xiao Lu (China)

Xiao Lu (b. 1962, Hangzhou, China) graduated from the Zhejiang Academy of Fine Arts (now China Academy of Art, Hangzhou) in the discipline of oil painting. Her participation in the 1989 China Avant-garde Art Exhibition stirred up a great deal of attention, especially due to the controversial shooting of her own work, *Dialogue*. She works mainly in performance art and installation. For Xiao, art is a way for her to express her personal reality. While her earlier works were rooted in personal concerns about “love relationships” and the works’ outcome was open and uncontrolled, from 2013 she has gradually moved towards exploring the inherent spirituality in the human condition. She lives and works in Beijing.



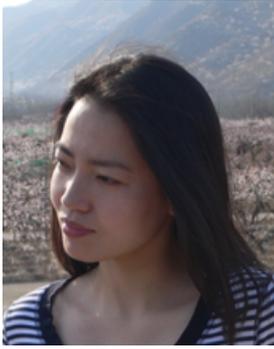
Pannaphan Yodmanee (Thailand)

Thai artist Pannaphan Yodmanee (b. 1988) combines found objects, natural elements such as rocks and minerals, and painted elements that recall traditional Thai art and architecture. Through her mesmerising abstract works, she explores Buddhist philosophy and cosmology; the natural phenomena of time, loss, devastation and death; and the Karmic connection of time as we are born and reborn.



Harumi Yukutake (Japan)

Harumi Yukutake is a Japanese artist who has worked at the intersection of craft, art and environmental design. She uses glass as a primary medium, and engages natural phenomena and human perception in her artworks. She studied at Tama Art University in Tokyo and continued her contemporary glass study at the Rhode Island School of Design, USA, earned her M.F.A. in 1994. She has exhibited at numerous exhibitions, including Echigo Tsumari Art Triennial, Setouchi Art Triennial and the Busan Biennale, and her works have been commissioned by ASICS Corporation and Corning Incorporated Headquarter Building in New York, among others.



Zang Honghua (China)

Zang Honghua (b. 1977, Yantai, China) is a documentary film director and curator who graduated from the Beijing Film Academy in the discipline of Fine Arts. Since 2007, she has been working in the field of archiving contemporary art and exhibition curation. She has curated exhibitions such as '*Datong Dazhang*' (Power Station of Art, Shanghai, 2016), 'Linglong Tower Songzhuang + Yunnan Exhibition of Young Artists' (Kunming Yuanxiaocen Art Museum, China, 2010) and 'In the 1980s: Wen Pulin Archive of Chinese Avant-garde Art Exhibition' (Shanghai Duolun Museum of Modern Art, 2009). In 2012, she completed the documentary film *Linglong Tower*, which reflects on the ecology of Chinese contemporary art. She lives and works in Beijing.



Zulkifle Mahmud (Singapore)

Zulkifle Mahmud (b.1975, Singapore) is at the forefront of a generation of sound-media artists in Singapore. Adopting a multidisciplinary/multi-genre approach that also includes drawings, prints, sculptures and ready-made. Zulkifle has exhibited in Singapore, Thailand, Germany, Japan, Italy, Moscow, China, Malaysia, Hong Kong and Norway. Zulkifle represented Singapore at the Ogaki Biennale in 2006 and the 52nd Venice Biennale 2007, and other notable initiatives include winning the Singapore Straits Time Life! Theatre Award 2010 for Best Sound Design. Most recently in 2015, his work was featured in 'Singapore: Inside Out', which was presented in Beijing, London, New York and Singapore.

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Annex C: Singapore Biennale 2016 – Biographies of Curatorial Team Members



Joyce Toh, Curatorial Co-Head, Singapore Art Museum

Joyce Toh is Co-Head of the Curatorial team at Singapore Art Museum and oversees its Philippines collection and Publications portfolio. She holds a Masters in Aesthetics (Philosophy of Art) from University of York, UK and a BA in Art History from Syracuse University, USA. Joyce was one of the curators for *5 Stars: Art Reflects on Peace, Justice, Equality, Democracy and Progress*, and her past exhibitions include *Medium at Large – Shapeshifting Material & Methods in Contemporary Art*, *Sensorium 360 – Contemporary Art and the Sensed World*, *Asia Pacific Breweries Foundation Singapore Art Prize 2011* exhibition, and *Thrice Upon A Time: A Century of Story in the Art of the Philippines..*



Tan Siuli, Curatorial Co-Head, Singapore Art Museum

Tan Siuli is Co-Head of the Curatorial team at the Singapore Art Museum, and oversees its Indonesia collection. She holds a Masters in Art History from University College London, UK, a BA in Literature and Art History from the University of Nottingham, UK, and a Postgraduate Diploma in Education from the National Institute of Education, Singapore. Her past exhibitions include *After Utopia: Revisiting the Ideal in Asian Contemporary Art*, *Unearthed*, *Chimera (The Collectors Show: Asian Contemporary Art from Private Collections)*, *Classic Contemporary: Contemporary Southeast Asian Art from the Singapore Art Museum Collection*; and *FX Harsono: Testimonies*. She was a Curator-Mentor in Curating Lab 2012, a co-curator of the Singapore Biennale 2013, a member of the Advisory Committee to the Indonesian Pavilion at the Venice Biennale 2013, and a Juror for the Bandung Contemporary Art Awards.



Louis Ho, Curator, Singapore Art Museum

Louis Ho is Curator at the Singapore Art Museum, where his focus is on the art of Malaysia, Myanmar and Brunei. His first exhibition for the museum was the permanent collection show, *After Utopia: Revisiting the Ideal in Asia Contemporary Art*. Prior to joining the Singapore Art Museum's curatorial team, Louis Ho was an independent art historian, critic and curator. He also lectures at the National Institute of Education, and is a contributor to various art publications, such as *Art Asia Pacific* and *Pipeline*. He was trained in art history, and his research interests include Southeast Asian visual culture, the intersections between art and the social, and cinema.



Andrea Fam, Assistant Curator, Singapore Art Museum

Andrea Fam is an Assistant Curator with the Singapore Art Museum where she oversees the Vietnam, Cambodia and Laos collections and assists in the Acquisitions portfolio. She holds a B.A. (Hons) degree in Criticism, Communication and Curation in Art and Design from Central Saint Martins, London, UK. She was the lead curator on *A New Horizon*, a Yellow Ribbon Community Art Exhibition and the co-curator for *Imaginarium: Over the Ocean, Under the Sea* and *Odyssey: Navigating Nameless Seas* exhibitions. She has also worked on the *5 Stars: Art Reflects on Peace, Justice, Equality, Democracy and Progress* and *Time of Others* exhibitions.



John Tung, Assistant Curator, Singapore Art Museum

John Tung is an Assistant Curator at the Singapore Art Museum and oversees the Thai, Hongkongese, and Chinese contemporary art portfolio with an additional focus on film and moving images. He is the co-curator for *Imaginarium: Over the Ocean, Under the Sea* and *Odyssey: Navigating Nameless Seas* exhibitions at SAM. John holds a BA(Hons) in Arts Management conferred by Goldsmiths', University of London, and an MA in Cultural Management from the Chinese University of Hong Kong where he graduated on the Dean's List. Looking to find a balance between theory and practice, he is simultaneously engaged in the practice of arts and cultural management while contributing to academic journals. Prior to joining SAM, John's professional experience spanned a variety of artistic genres including film, theatre, fashion, as well as the visual arts. His research interests include post-colonial theory, cultural policy, as well as cultural theory.



Suman Gopinath (India), Associate Curator, Singapore Biennale

Suman Gopinath is an independent curator based in Bangalore, India. She studied Fine Arts Administration and Curating at Goldsmiths' College, University of London, UK. Some of the exhibitions Suman has co-curated include *Nasreen Mohamedi*, Tate Liverpool, UK, 2014; the XI Jogjakarta Biennale, Equator 1 – *Shadowlines: Indonesia Meets India*, Jogjakarta, Indonesia, 2011 - 12; *Nasreen Mohamedi: Notes / Reflections on Indian Modernism*, an exhibition that travelled in Europe through 2009-11.

Suman also co-founded CoLab Art & Architecture (2005-2008). CoLab worked with artists, architects, curators and academics and presented contemporary Indian work within the context of international practice.

Apart from her curatorial work, Suman currently manages the Archival and Museum Fellowships at India Foundation for the Arts, (IFA) Bangalore. IFA aims at strengthening the practice, research and knowledge of the arts in India through its grants and fellowships.



Michael Lee (Singapore), Associate Curator, Singapore Biennale

Michael Lee is an artist, curator and publisher based in Singapore. He researches urban memory and fiction, especially the contexts and implications of loss. He transforms his observations into objects, diagrams, situations, curations or texts.

Michael has staged solo exhibitions at Künstlerhaus Bethanien (Berlin), Hanart TZ Gallery (Hong Kong), Baba House (Singapore) and Alliance Française de Singapour (Singapore). He has participated in various biennales and other international platforms including Shenzhen Sculpture (2014); Singapore (2011); Shanghai (2010) and Guangzhou Triennial (2011, 2008).

His curatorial projects include *Between, Beside, Beyond: Daniel Libeskind's Reflections and Key Works 1989-2014* (Singapore Art Museum, 2007), and his editorial projects include the series *Corridors: Notes on the Contemporary* (published by Studio Bibliothèque with various others, 2013-) and *Who Cares: 16 Essays on Curating in Asia* (co-edited with Alvaro Rodriguez Fominaya, published by Para/Site Art Space, Hong Kong, 2010).

He had been awarded the APBF Signature Art Prize People's Choice Award in 2011 and the Young Artist Award (Visual Arts) in 2005.



Nur Hanim Khairuddin (Malaysia), Associate Curator, Singapore Biennale

Nur Hanim Khairuddin is an artist and independent curator based in Ipoh, Malaysia. She graduated from UiTM (Universiti Teknologi MARA) in Selangor, Malaysia with a bachelor's degree in Fine Art in 1994. Since then, she has participated in numerous exhibitions both locally and internationally, and was the recipient of several awards, the most notable of which was the Major Winner in the 1996 Young Contemporaries.

From 1996 to 2010, she worked as a curator at Perak Arts Foundation, and was responsible for the organisation of the annual multi-disciplinary Ipoh Arts Festival held in Ipoh, Perak (1996-2000). As a freelance curator, she has curated several solo exhibitions for prominent Malaysian artists such as Sulaiman Esa, Raja Shahrizan Raja Aziddin and Shia Yih Yiing. She was also the curator for two editions of the *Kembara Jiwa* show which travelled to Bandung (Selasar Sunaryo), Jogjakarta (Taman Budaya) and Fukuoka (Asian Art Museum).

Nur Hanim is the Editor-in-Chief of *sentAp!*, a quarterly bi-language (English & Malay) publication founded in 2005. She is also the Co-Editor-in-Chief with Beverly Yong for the four-volume *Narratives of Malaysian Art* publication, and is currently one of the directors for Malaysian Art Archive & Research Support (MARS). At present, she is involved in a few art archival projects, including the archive of the late Ismail Hashim, a well-known pioneer of Malaysian art photography.



Xiang Liping (China), Associate Curator, Singapore Biennale

Xiang Liping is a doctoral candidate of the China Academy of Art, Hangzhou. From 1999 to 2001, she was a lecturer at the Zhejiang Normal University. From 2006 to 2011, she worked as a curator and coordinator of the Shanghai Biennale at the Shanghai Art Museum, committing herself to developing and improving the Biennale.

In 2011, she wrote the feasibility report for the first state-run contemporary art museum in mainland China and later participated in its establishment as the Power Station of Art in Shanghai. Xiang is currently the Head of the Exhibition Department at the museum.

She has been involved in numerous curatorial projects, including *Translocalmotion: The 7th Shanghai Biennale* (2008); *Infantization: The New Power of Contemporary Chinese Art*, which toured Asia and Europe from 2007 to 2010; *The End of the Brush and Ink Era: Chinese Landscape* (2011); *Now Ink II* for SH Contemporary (2012); *Fiber and Space Art Exhibition from the China Academy of Art* (2013); *Copyleft: Appropriation in China* (2015).



Dr. Susie Lingham, Creative Director, Singapore Biennale

Dr. Susie Lingham's work is many-faceted: as a writer-artist, art theorist and art educator, she synthesizes interdisciplinary ideas relating to the nature of mind across different fields, from the humanities to the sciences. With over twenty years of experience in the arts, Susie is a familiar face in the local arts scene. She is an interdisciplinary and independent thinker, writer and maker in the arts, working within and across contemporary art theories and practices. Her own artistic practice incorporates writing, visual arts, sound and performance.

Susie received her Diploma in Fine Art from NAFA in 1990, graduating with the Merit Award for outstanding performance. She holds an MA (Honours) in Writing from University of Western Sydney, a Postgraduate Diploma in Teaching Higher Education from NIE/NTU, Singapore, and a DPhil (Doctor of Philosophy) in Literature, Religion and Philosophy from the University of Sussex, UK.

Susie was the Director of the Singapore Art Museum from 2013 to 2015, overseeing the presentation of 13 contemporary art exhibitions. Prior to that, she was an Assistant Professor at the Visual and Performing Arts academic group at the National Institute of Education, Singapore. She has also taught at universities and art colleges in Australia, the United Kingdom, and Singapore, including her alma mater, NAFA.

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Annex D: Singapore Biennale 2016 – Opening Programmes

(Information is accurate as of 28 September 2016. For more updates, please visit www.singaporebiennale.org)

Singapore Biennale 2016 Artist Insights

Thursday, 27 October 2016
11am – 5pm
Various Venues

Free with Biennale admission

Be one of the first to view the SB2016 artworks, and join the artists and curators of Singapore Biennale 2016 as they reveal the processes behind their work in a series of talks.

Artist & Curator Tour

Thursday, 27 October 2016
Session 1: 7pm – 8.15pm
Session 2: 8.30pm – 9.45pm
Singapore Art Museum

\$15 – BYOF (Bring Your Own Family/Friends). Enjoy 20% off minimum purchase of 4 tickets when you bring your family and friends down for a tour.

Interested in finding out more about the artworks of the prestigious Singapore Biennale 2016? Come meet the artists behind some of the iconic artworks in the exhibition, as they share more about their art practice during this exclusive evening tour through the worlds in *Atlas of Mirrors*, moderated by Singapore Biennale 2016 curators.

Artist Performance: Knitting the Future by Chia Chuyia

Thursday, 27 October 2016
12pm – 6.30pm
SAM at 8Q Glass Box

In this durational performance piece, the artist slowly knits a body-length garment out of leeks over five weeks. Chia is of ethnic Teochew Chinese background, and the leek holds significance for the Chinese diaspora. During the Lunar New Year, it is a tradition to eat leeks, garlic greens or scallions, which are known generically as *suan* (蒜). As this word is a homophone with the verb 'to count' (算), an old adage goes, 'If one ate leek, there would be money to keep'. The artist is also concerned about environmental issues; as she remarks, "This performance produces a suit to protect the body from an unknown future." The human body is "land that needs to be taken care of." By protecting the body, she is protecting the land through this performance. *Knitting the Future* recalls older rituals of food preparation and suggests that perhaps our future lies in our past.

Artist Performance: Kra-Tua Taeng Seua (A Tiger-hunt) by Sakarin Krue-On and performers

Thursday, 27 October 2016
6pm – 6.30pm
Singapore Art Museum Front Lawn

Video installation with black-and-white film, original soundtrack, video documentation and artefacts

Kra-Tua Taeng Seua is a traditional folktale about a tiger hunt, once well known throughout southern Thailand. In recent years, the number of traditional theatre troupes performing the play has diminished. Collaborating with one such group, the Wat Khuha Sawan Folk Play Company, Sakarin re-imagines the folktale as a work of art reflecting life in a megacity. The artist worked closely with the company to develop all aspects of the artwork, from scripting to costume design, facilitating the production of a community-centric artwork that grapples with the incompatibility between contemporary and traditional ways of life. Comprised of three components – a live performance, a silent film, and a behind-the-scenes documentary accompanied by performance relics and documentation – Sakarin's retelling of the folktale highlights the agency of art in strengthening societal ties, by serving as the crucial link between disparate lifestyles often dichotomised as the 'modern' and the 'primitive', and highlighting the fallacy of such divisions.

Singapore Biennale 2016 Artist Insights

Friday, 28 October 2016
11am – 5pm
Various Venues

Free with Biennale admission

Be one of the first to view the SB2016 artworks, and join the artists and curators of Singapore Biennale 2016 as they reveal the processes behind their work in a series of talks.

Artist Performance: Knitting the Future by Chia Chuyia

Friday, 28 October 2016
12pm – 6.30pm
SAM at 8Q Glass Box

In this durational performance piece, the artist slowly knits a body-length garment out of leeks over five weeks. Chia is of ethnic Teochew Chinese background, and the leek holds significance for the Chinese diaspora. During the Lunar New Year, it is a tradition to eat leeks, garlic greens or scallions, which are known generically as *suan* (蒜). As this word is a homophone with the verb 'to count' (算), an old adage goes, 'If one ate leek, there would be money to keep'. The artist is also concerned about environmental issues; as she remarks, "This performance produces a suit to protect the body from an unknown future." The human body is "land that needs to be taken care of." By protecting the body, she is protecting the land through this performance. *Knitting the Future* recalls older rituals of food preparation and suggests that perhaps our future lies in our past.

Artist Performance: Koboï Balik Lagi (The Cowboy Returns Again) by Niranjan Rajah

Friday, 28 October 2016
6pm – 6.45pm
SAM at 8Q

Chromogenic prints, 12 light box transparencies, mango icon

This installation has three main components. The two chromogenic prints are *SUPERSTAR*, featuring the artist in front of a poster of the Tamil movie star Rajnikanth – and *PujaanKu (My Beloved)*, after a famous song by P. Ramlee, which shows him with his English wife. Next, *Koboï Balik Lagi* features 12 light boxes with images of the artist's activities, captured over one day at the National Visual Arts Gallery in Kuala Lumpur. The third element is a series of performances in which the artist (or his accomplice) peels, slices and serves a mango to the audience, while recounting the Hindu myth about Ganesha winning a mango by circling around his parents. This installation is an expansion of Niranjan's original *Koboï Balik Kampung (The Cowboy Returns Home)* series, where he explored personal and family narratives, as well as the cultural, political and social landscapes of Malaysia. It reflects Niranjan's psychological and sociocultural consciousness as an artist living and working in Canada, and a Malaysian citizen.

muse@SAM

Friday, 28 October 2016
7pm – 11.30pm
Singapore Art Museum Glass Hall/Courtyard

Singapore Biennale presents monumental Friday evenings at SAM Courtyards with outstanding performances by emerging local acts, setting the stage ablaze with their original tunes.

Performance: PAC (Putar Alam Café) by Azizan Paiman

Saturday, 29 October 2016

1st performance: 10am – 11.30am

2nd performance: 1pm – 2.30pm

3rd performance: 4pm – 5.30pm

SAM at 8Q Plaza

Mild steel structure, zinc plate, ventilator, exhaust fan, freezer, transistor radio, DVD decoder, TV monitor, gas stove, mugs, cooking pot, kettle, tyre, microwave and wheel

In Malay, *putar alam* refers to a charlatan, a person fond of cheating, deceiving, tricking and swindling other people for his or her own selfish benefit. *Putar Alam Café* is a mobile, interactive space that can accommodate up to nine people at one time. It allows visitors, i.e., the audience-customers, to gather and discuss, debate and gossip, over some light refreshments served by the artist, about various contemporary issues.

In this space are installed a transistor radio, a satellite television (with the volume muted), and a display of a selection of the artist's artworks. The installation of these three different types of media texts is meant to provide catalysts for conversation among visitors. The artist's performance is scheduled to take place 18 times at the SAM at 8Q plaza during the Singapore Biennale. He acts as a 'bartender' or 'server', serving food and drinks to the audience-customers and, at the same time, mediating their conversations, discussions and debates. At the end of the performance activity, each participant has to 'pay' for the service and meal by presenting one of his or her personal objects or belongings. All of these objects will be documented by the artist, but not exhibited here. The artist will also take photographs of the audience-customers using a Polaroid camera and display these images on the cafe's walls. When no performance is scheduled, recordings of previous conversations among the audience-customers will be played on speakers installed at the outer shell of the café.

Singapore Biennale 2016 Artist Insights

Saturday, 29 October 2016

2pm – 5pm

Various Venues

Free with Biennale admission

Be one of the first to view the SB2016 artworks, and join the artists and curators of Singapore Biennale 2016 as they reveal the processes behind their work in a series of talks.

Singapore Biennale 2016 Celebrates: Deepavali

Saturday, 29 October 2016

11am – 6pm

Singapore Art Museum

Experience the Biennale artworks in fun and interesting ways and celebrate Deepavali festival with free family-friendly activities from 11am to 6pm.

Artist Performance: Knitting the Future by Chia Chuyia

Saturday, 29 October 2016
12pm – 6.30pm
SAM at 8Q Glass Box

In this durational performance piece, the artist slowly knits a body-length garment out of leeks over five weeks. Chia is of ethnic Teochew Chinese background, and the leek holds significance for the Chinese diaspora. During the Lunar New Year, it is a tradition to eat leeks, garlic greens or scallions, which are known generically as *suan* (蒜). As this word is a homophone with the verb 'to count' (算), an old adage goes, 'If one ate leek, there would be money to keep'. The artist is also concerned about environmental issues; as she remarks, "This performance produces a suit to protect the body from an unknown future." The human body is "land that needs to be taken care of." By protecting the body, she is protecting the land through this performance. *Knitting the Future* recalls older rituals of food preparation and suggests that perhaps our future lies in our past.

Artist Performance: Hearings by Jack Tan

Saturday, 29 October 2016
1st performance: 2pm – 2.20pm
2nd performance: 3pm – 3.20pm
3rd performance: 4pm – 4.20pm
The Arts House Chamber

'Live' performances with a total duration of 20 minutes each

Hearings (2016) presents one part of his collaborative project with the Community Justice Centre (CJC). This project explores the experience of the litigant-in-person at the State and Family Courts of Singapore. As an artist-in-residence at CJC and the Courts, Tan attended court proceedings, listened to the soundscape of the courts, paying attention to the use of voice, and documented what he heard as drawings. The artist turned the drawings into eight graphic scores, which were interpreted and sung by the Anglo-Chinese Junior College Alumni Choir. Each titled score deals with a particular aspect of the aural dimensions of the Courts, as observed by the artist. One score, entitled *Waiting for hearing to begin*, recounts aural details of a particular court session: general chatter; footsteps, door creaking, pens dropping and other ambient elements.

Artist Performance: Home, and a Home by Rathin Barman

Saturday, 29 October 2016
5pm – 6pm
SAM at 8Q

Welded mild steel bars with rust-preventive transparent coating, cast concrete and weathered steel

Barman investigates 'home' and 'landscape' as an idea, not just in the physicality of its presence, but the space that it occupies in the minds and memories of displaced Bangladeshi migrants. This work grew out of the time Barman spent in Singapore chronicling the conversations and poetry of Bangladeshi migrant labourers. Juxtaposing the large, minimal sculptures of shop-houses (heritage buildings which are sometimes used as dormitories for hundreds of workers today)

alongside rust-transferred drawings and cement sculptures, Barman explores the parallel realities of the migrants' experience – the house they live in in Singapore and the 'home' they dream of in Bangladesh. In the artist's words, "transferring rust impressions onto paper, casting abandoned domestic objects in concrete. Realising skeletal definitions of homes – is more like sculpting from memory - reconstructions rusted in time". The sound piece of the workers' poems in Bangla reflects the untranslatable journey of the displaced people.

Performance: PAC (Putar Alam Café) by Azizan Paiman

Sunday, 30 October 2016

1st performance: 10am – 11.30am

2nd performance: 1pm – 2.30pm

3rd performance: 4pm – 5.30pm

SAM at 8Q Plaza

Mild steel structure, zinc plate, ventilator, exhaust fan, freezer, transistor radio, DVD decoder, TV monitor, gas stove, mugs, cooking pot, kettle, tyre, microwave and wheel

In Malay, *putar alam* refers to a charlatan, a person fond of cheating, deceiving, tricking and swindling other people for his or her own selfish benefit. *Putar Alam Café* is a mobile, interactive space that can accommodate up to nine people at one time. It allows visitors, i.e., the audience-customers, to gather and discuss, debate and gossip, over some light refreshments served by the artist, about various contemporary issues.

In this space are installed a transistor radio, a satellite television (with the volume muted), and a display of a selection of the artist's artworks. The installation of these three different types of media texts is meant to provide catalysts for conversation among visitors. The artist's performance is scheduled to take place 18 times at the SAM at 8Q plaza during the Singapore Biennale. He acts as a 'bartender' or 'server', serving food and drinks to the audience-customers and, at the same time, mediating their conversations, discussions and debates. At the end of the performance activity, each participant has to 'pay' for the service and meal by presenting one of his or her personal objects or belongings. All of these objects will be documented by the artist, but not exhibited here. The artist will also take photographs of the audience-customers using a Polaroid camera and display these images on the cafe's walls. When no performance is scheduled, recordings of previous conversations among the audience-customers will be played on speakers installed at the outer shell of the café.

Singapore Biennale 2016 x The Local People Art Market

Sunday, 30 October 2016

11am – 6pm

Singapore Art Museum Glass Hall/Courtyard

Celebrate the Singapore Biennale 2016 opening with the Singapore Biennale 2016 x The Local People Art Market. Eat, shop and chill out with an array of locally designed handcrafted merchandise and artisanal food and drinks.

Artist Performance: Knitting the Future by Chia Chuyia

Sunday, 30 October 2016
12pm – 6.30pm
SAM at 8Q Glass Box

In this durational performance piece, the artist slowly knits a body-length garment out of leeks over five weeks. Chia is of ethnic Teochew Chinese background, and the leek holds significance for the Chinese diaspora. During the Lunar New Year, it is a tradition to eat leeks, garlic greens or scallions, which are known generically as *suan* (蒜). As this word is a homophone with the verb 'to count' (算), an old adage goes, 'If one ate leek, there would be money to keep'. The artist is also concerned about environmental issues; as she remarks, "This performance produces a suit to protect the body from an unknown future." The human body is "land that needs to be taken care of." By protecting the body, she is protecting the land through this performance. *Knitting the Future* recalls older rituals of food preparation and suggests that perhaps our future lies in our past.

OUTREACH

Singapore Biennale 2016 echo

Spot and reflect at our echo corners around the galleries, and share your thoughts on the artworks through questions and activities.

SBTV

Get to know the artists and curators in these fresh, fun short films that feature their practice and the process behind their Singapore Biennale 2016 artworks.

For more details, please visit www.youtube.com/SAMtelly.

THE ORIGINAL SELFIE MACHINE AND THE OTHER SELFIE MACHINE

Find our Selfie Machines and bring home a copy of your reflection.

Try both of our machines, compare your shots upload your favourites to your social media pages. Don't forget to tag #singaporebiennale.

Singapore Biennale 2016 Treasure Trails

Singapore Biennale 2016 offers three different routes of increasing level of engagement and commitment with the artworks, ready for the treasure hunter in you to unearth hidden gems over the nine conceptual zones of the biennale.

Singapore Biennale 2016 Volunteer Programme

Volunteers play a large part in the success and effective execution of the Singapore Biennale. Not only are they front-line ambassadors of the Singapore Biennale, they are also involved behind-the-scenes, playing a part in bringing art and people together. As an extension of the Singapore Biennale to the people, Volunteers play a key role in setting the tone and environment of the Biennale for the audience.

The Singapore Biennale Volunteer Programme invites people from all walks of life to participate and sets out to provide Volunteers with opportunities to bring their own unique talents, experiences and knowledge to the Biennale, making it more enriching and enhanced. Through

the various volunteering roles, the programme aims to build the capacity and capability of volunteers to be arts ambassadors that inspire others. The collaboration and partnership with Volunteers is valued by the Biennale and essential to meet its mission of making contemporary art accessible to all.

SCHOOL PROGRAMMES

Artist Folios

The Singapore Biennale 2016 Artist Folios are educational resources that educators, parents, students and art enthusiasts can use to explore and engage deeply with Singapore Biennale 2016 artworks. Each of the features artists has a dedicated folio which contains information about their practice and artwork, as well as discussion questions, suggested activities and further reading and viewing lists that audiences can use to plan or enhance their visit.

Artist folios are available for free download at www.singaporebiennale.org.

School Guided Tours

Schools can make request for guided tours to Singapore Biennale 2016. For more information and to request a guide, visit www.singaporebiennale.org to download and fill up a School Visit Booking Form before emailing it education@singaporeartmuseum.sg.

Requests must be received by the 7th of the preceding month. Please note that guided tours are subject to the availability of the docents.

Self-directed Visits

Educators may guide their students on an independent tour of Singapore Biennale 2016. Artist Folios containing detailed information about the artists and artworks are available for download at www.singaporebiennale.org. Educators are strongly encouraged to use the questions and suggested activities in these folios for a deeper engagement with the artworks during the self-directed visit.

To book a slot for your school, visit www.singaporebiennale.org to download and fill up a School Visit Booking Form before emailing it education@singaporeartmuseum.sg.

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Annex E: Singapore Biennale 2016 – Affiliate Projects

The World Precedes the Eye

Date: Friday, 28 Oct 2016 – Wednesday, 1 Feb 2017

Opening hours: 12pm – 7pm. Closed on Mondays and public holidays

Venue: Gallery 1, Institute of Contemporary Arts Singapore, LASALLE College of the Arts

Admission: Free

This exhibition brings together works of art by contemporary artists from China, India, Hong Kong, Thailand, Turkey and Singapore, who are developing new techniques and ideas about materials, space and architecture. Using painting, installation, film, sound and architecture, the artists attempt to create new 'material' knowledge and experiences.

The installations and films, presented in public locations at LASALLE, will provide new experiences of viewing contemporary art. Additionally, the exhibition catalogue and artists' talks and screenings will address the swing towards 'new realism' in contemporary art, with contributions by leading art historians and researchers.

Boedi Widjaja: Black–Hut

Date: Friday, 28 Oct 2016 – Wednesday, 1 Feb 2017

Opening hours: 12pm – 7pm. Closed on Mondays and public holidays

Venue: Gallery 1, Institute of Contemporary Arts Singapore, LASALLE College of the Arts

Admission: Free

This architectural installation, by Indonesia-born Singaporean artist Boedi Widjaja, is specially designed for the Earl Lu Gallery. By constructing a room within a room, the artist connects philosophical ideas found in Javanese, Chinese and modernist European architecture.

Widjaja's research and reference points are eclectic: his migration in 1984, at the age of nine, from Indonesia to Singapore; the relationship between the architecture of urban Singapore, his home in Surakarta and his grandfather's village in China; a groundbreaking 1932 international architecture exhibition; the hut where philosopher Martin Heidegger lived on the edge of the Black Forest in Germany; and the 'black box turned inside-out' architecture of the LASALLE campus itself.

The room takes the form of four drywall walls, which bisect the gallery's walls and glass façade. Their orientation highlights three existing columns, creating a new reference point between them. The interior of the walls is covered with a pigmented, custom-formulated concrete mix that will crack and change over time.

The Photograph as Atlas

Date: 26 November 2016 to 22 January 2017

Opening hours: Tuesday to Saturday | 12pm – 7pm, Sunday | 12pm – 5pm. Closed on Mondays and public holidays

Venue: DECK, Gallery 1 and Gallery 2

Admission: Free

This exhibition looks at photography's role as a mirror of history that can be both objective and subjective at the same time. It explores the navigation and creation of history through photographs, and how – as much as they serve as a record of history – photographs may also be manipulated and navigated in new ways, proving that they are not as faithful as they seem to be.

Robert Zhao Renhui: The Natural History of an Island

In this exhibition, the artist looks at the natural history of Singapore in a 100-year frame, based on his collection of images of Singapore's natural landscape from the 1900s. Using a self-made mobile expedition vehicle, the artist explores and maps out 'natural' spaces under stress in Singapore, uncovering historical narratives along the way. The project provides an overarching view of Singapore's relationship with its natural landscape from archival materials to images from

the present day, and observes the various ways that we have altered the landscape based on our needs and what we desire of nature.

Ang Song Nian: Hanging Heavy on My Eyes

In response to the theme of the Singapore Biennale 2016, 'An Atlas of Mirrors', the exhibition *Hanging Heavy on My Eyes* looks at the recurring and prolonged haze experienced in Singapore and surrounding regions, due to severe air pollution caused by the increased frequency of forest fires in Indonesia. Based on the artist's collection of average recordings of particulate matter 2.5 (PM2.5) data, the exhibition revisits the artist's experience with the discomfort and unease of reduced visibility – a result of conditions that have been created by human beings' continuous attempts to control, intervene in and manipulate landscapes and the environment according to our narrow-minded agenda.

ArteFACT; *Unearthing Relics of the Future*

Date: Thursday, 27 Oct 2016 – Sunday, 26 Feb 2017

Venue: Gillman Barracks

Admission: Free

ArteFACT explores the concepts of space within the context and effects of modernization in Singapore. As a society and its people progress, artefacts are created, remolded, destroyed and often discarded. Where do artefacts reside or find their place they belong to?

Located in the visual art precinct at Gillman Barracks, ArteFACT, an outdoor installation artwork, relates to personal and public spaces and how one conceives of space through installations, objects, navigations and memories.

A collaborative showcase, ArteFACT aims to engender conversations about our past, present and our aspirations for the future, and uncover for ourselves what it means to hold on to a piece of Singapore. This artwork brings practitioners across educational, musical and public relations to reach out to audience of different demographics. In doing so, ArteFACT hopes to deepen the appreciation and understanding of the concept and relevance of this multi-disciplinary work.

ArteFACT incorporates an audience-participatory element to engage audience personally and communally, inviting them to "Leave a Mark" through the artist-facilitator led workshops. Through this, audience can take away an experience that is both creative and meaningful.

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Annex F: Singapore Biennale 2016 – Curatorial Statement

An Atlas of Mirrors

From where we are, how do we picture the world – and ourselves?

In charting our way around the world, humankind has relied on instruments of vision as well as navigation. Atlases map and mirror our journeys of discovery and often make visible more than just physical terrains; driven by our needs and desires, they embolden us to venture into the unknown.

From our coordinates in Southeast Asia, the arc of our shared histories encompasses East and South Asia. These regions bear the imprints of one another's diverse cultures, even as boundaries are also constantly reimagined. Fraught and unstable, these borders are characterised by fluid movement and migration which also reflect pre-state national entities, and highlight the challenges that beset contemporary conditions.

Where navigational tools like the atlas – a compendium of maps – enable us to set our sights further afield, one instrument in particular – the mirror – brings us into that which is still so mysterious: the self. While we depend on mirrors to show us to ourselves, their reflective surfaces are not always reliable for they echo, skew, magnify and invert.

How will a coupling of an atlas and the curiosities of the mirror shift our perception of the world? Through combining the divergent literal and metaphorical characteristics of these devices, a new instrument of vision and thought is imagined, giving rise to a constellation of artistic perspectives which trace our migratory, intertwining histories and cultures.

An Atlas of Mirrors positions Southeast Asia as a vantage point through which we recognise our world anew.

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Singapore Biennale 2016 – Ticketing Details

ADMISSION CHARGES FOR SINGAPORE BIENNALE 2016

Tickets available at SISTIC and at Singapore Art Museum from 1 September 2016 onwards. Early bird discounts (25% off adult and concession tickets) apply for [Singapore Biennale mailing list](#) members for the month of September.

Ticket Categories (All prices stated are inclusive of SISTIC Booking Fee)	Standard	Singaporeans/PR	Multiple Entry Pass (Up to 3 times)
ADULT	\$20	\$15	+\$3
STUDENTS (with valid student pass)	\$10	\$7.50	+\$3
SENIOR CITIZENS (60 years and above with valid ID)			
FULL-TIME NATIONAL SERVICEMEN			
CHILDREN 6 YEARS AND UNDER PERSONS WITH DISABILITIES (PWD) AND 1 CAREGIVER	FREE	FREE	NA
FAMILY PACKAGE (2 Adults + 2 Children / 1 Adult + 3 Children)	\$52	\$36	NA